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MEDIÆVAL WOOD ARCHITECTURE IN GERMANY.*

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The second period extends from the beginning of the sixteenth century to about the year 1540. It preserves in general the Gothic characteristics with regard to the decoration and the form of ornamentation, but in the more extensive application, and the freer and less stiff treatment of its ornaments, as well as by the gradual adoption of new motives, it betrays the influence of the new tendency of genius and art.

As an art-period it may be said to be appropriate almost exclusively to Brunswick, whereas in the other above named towns it is entirely wanting as a connecting link between the Gothic and the Renaissance, where the transition from the old to the new art-epoch is more quickly and more immediately effectuated. It was during this period that the Gothic timber-houses flourished in Brunswick, to the first rank of which belongs the house of Dannenbaum in the Auguststrasse. The efflorescence however of Gothic art in these wooden buildings was but of short duration, for the houses that were built a few years later are gradually more and more ornamented till at length the whole surface of the timber framing is hidden, so that, with the exception of some new motives which belong to the Renaissance period, they no longer display any organic structure and consistency.

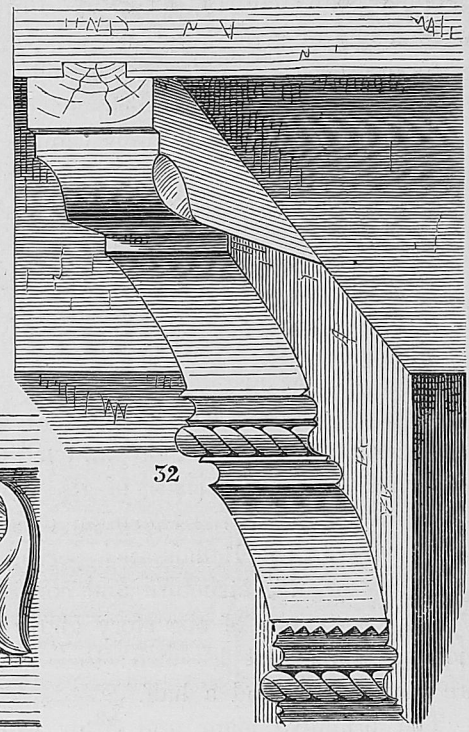
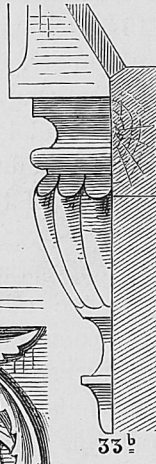
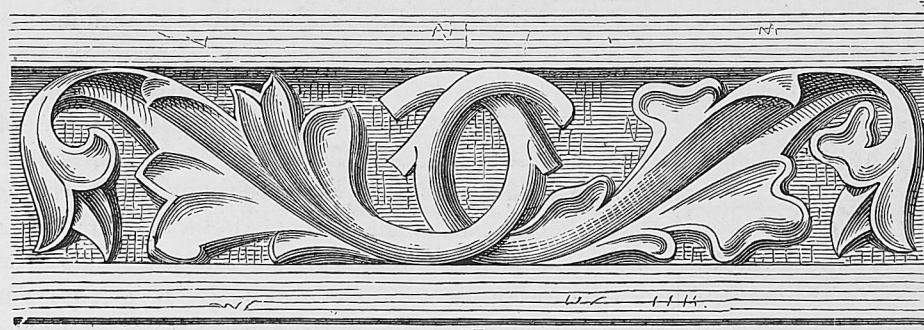
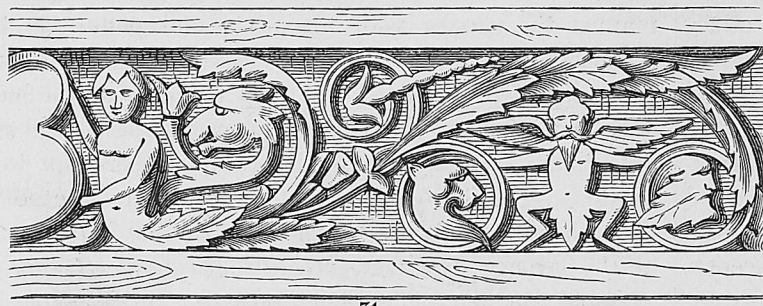
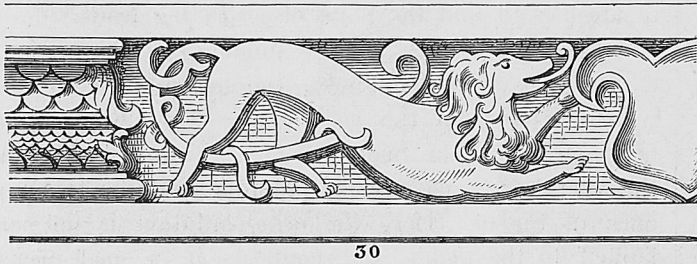
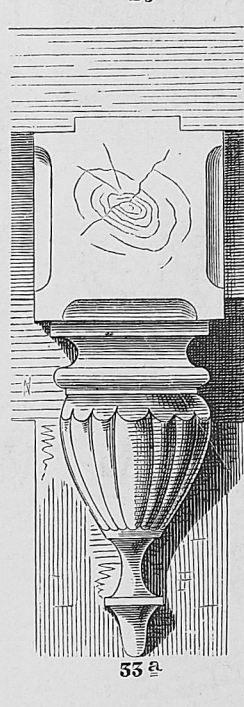
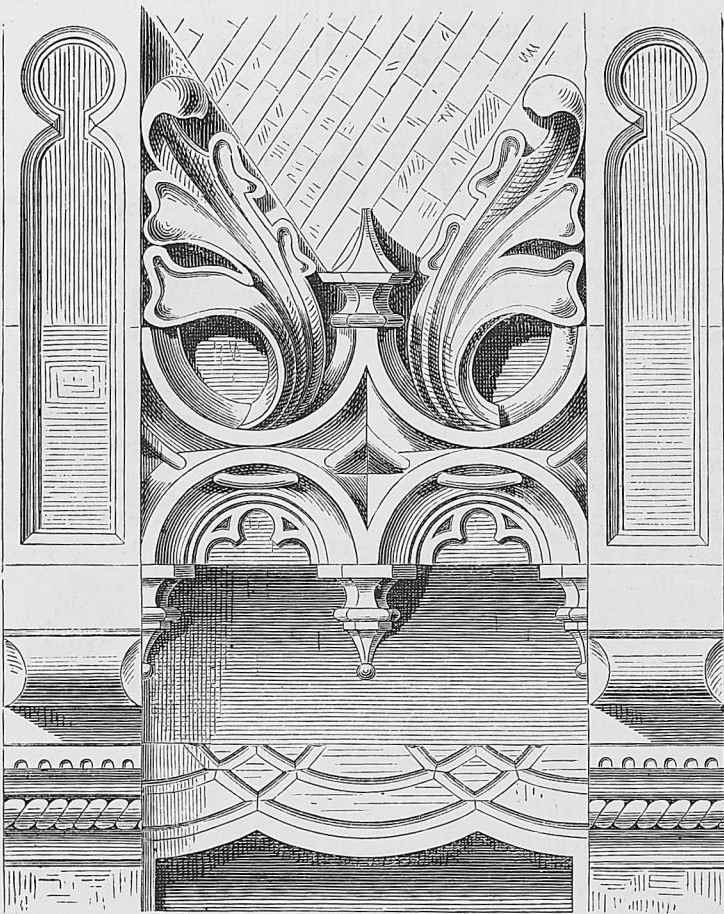
The projections of one story above the other in this period are somewhat lessened: their maximum is little more than a foot and a half.

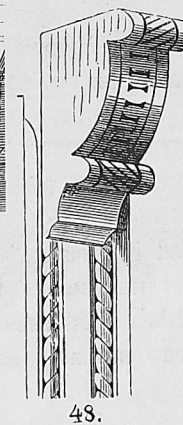
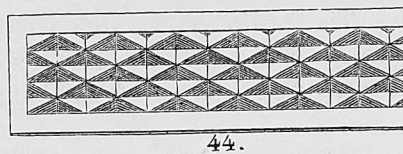
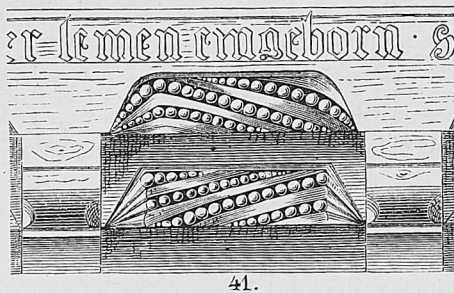
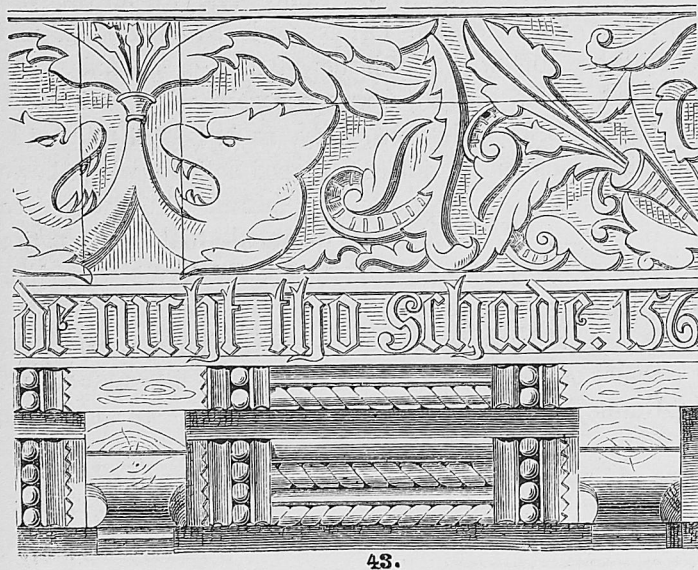
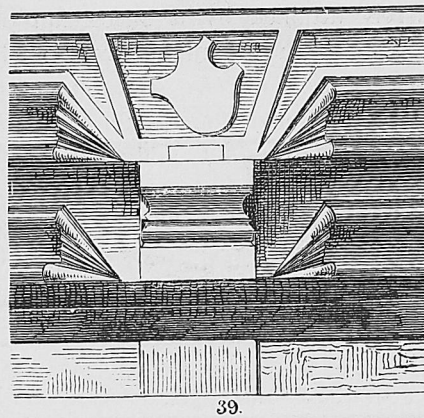
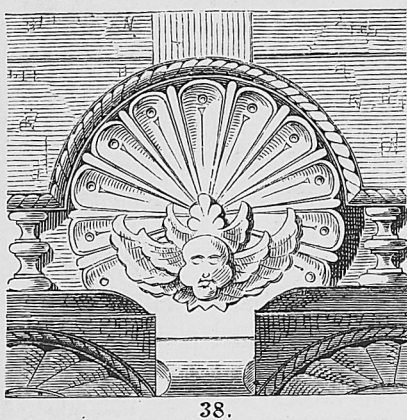
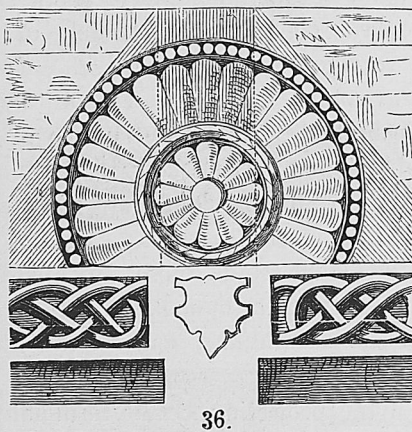
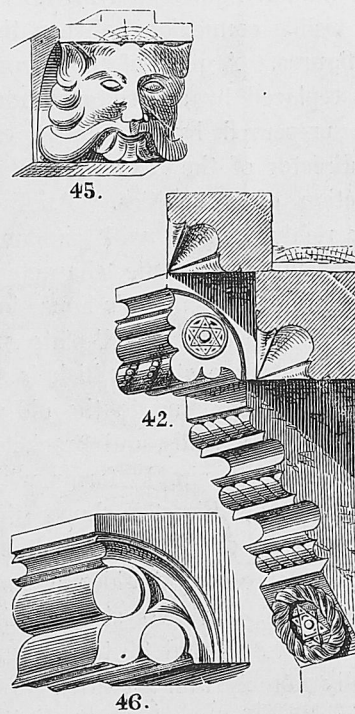
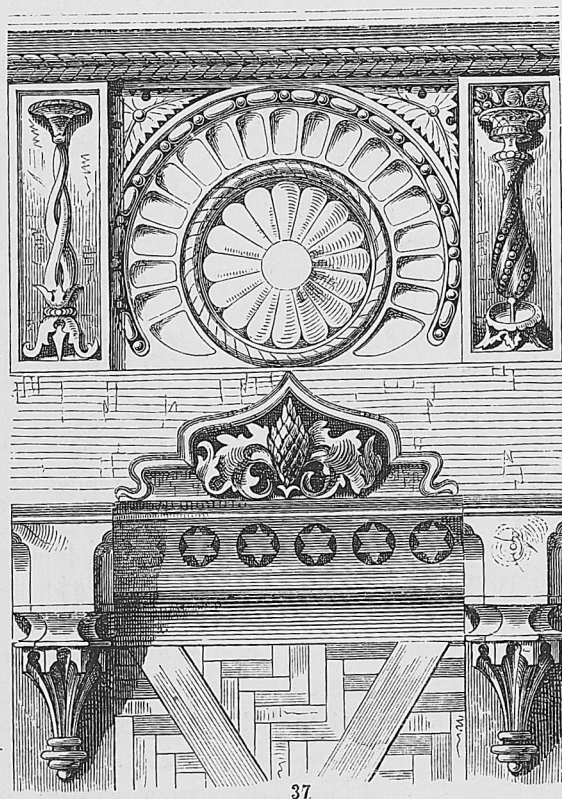
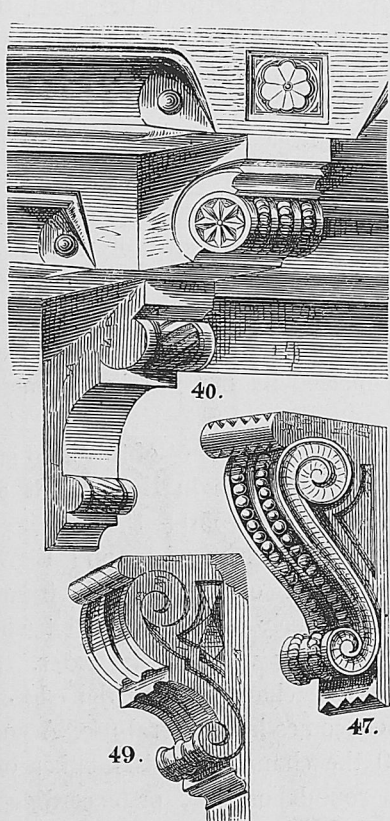
The primitive loam and straw work is superseded

by boarding which fills up the interval between the head of lower wall and the plate of projecting front.

Among the most stately buildings of this period is, as we have remarked above, the house of Dannebaum, which dates from the year 1517. Fig. 26 shows the floor-timbers of the middle story of this fourstoried house, the two lower ones being of stone and the two upper ones of timber. Here the ornamentation is not solely limited to the plates, but connects in a most pleasing manner the trusses with the posts and plates, so that the posts being of ornamental structure even to the very ends, represent definite connecting members of the building. The influence of the contemporary ecclesiastical style of Germany on the form of decoration is here not to be mistaken. Similarly decorated floor-timbers are still to be seen in the Reichenstrasse and in the Woolmarket, at Brunswick. On some other timber houses there, for example, on the old weigh house on the Woolmarket, and on a house on the south klinte, the ornamentation of floor-timbers is still restricted to wall-plates, and the Figs. 27 and 28 give parts of their ornamentation in the last named building, and Fig. 29 a part of the plate ornament of the old weigh house. That represented in Fig. 29 no longer shows the specifically Gothic characteristics, but a partial adoption of Gothic and antique elements. Similar to those of the old weigh-house were also the decorations on the wall-plates of a house which existed a few years ago in the Küchenstrasse, a fragment of which is given in Fig. 30. But in this last named building, the ornamentation is already seen to begin to

* Continued from page 97 *ante*.





spread itself over the whole surface of the timber-framed wall, the lower parts of the posts and braces being covered with human figures in lying and sitting positions, without any visible connexion between the other ornaments and the figures. A part of the decorations of this building, now replaced by an ordinary modern dwelling house, has been preserved by the active exertions of Dr. Schiller, the director of the Brunswick Museum, and added to its collection of antiquities. Another specimen of timber work richly adorned with similar figures and ornaments of a peculiarly antique character is to be seen in the upper story of Demmer's house in the Sack at Brunswick. Fig. 31 represents a wall-plate ornament pleasingly executed in antique style, which is still preserved on a small outbuilding belonging to the old town guildhall.

The joist heads and brackets of this period terminate in rather simple forms which vary but little from one another. Fig. 32 shows the form most generally employed in section and elevation. The joist heads received afterwards, besides a simple rounding off, two chamfers on the two sides of the curve, as is also the case in Figs. 34 and 35 taken from Dannenbaum's house. Equally homely and primitive is the joist-head represented in Fig. 35 a from a house in Halberstadt. The decoration of the joist ends with heads passed entirely out of use in this period, and the brackets show only a trifling attempt at animation of the profile, which, as in Fig. 32, is merely attained by a succession of alternate rounds and hollows, in the middle and at the lower extremities of the brackets. An exception to this is seen in the bracket represented in Fig. 23 which is still preserved in a house at Halberstadt, and seems to have been produced under the influence of the antique from its general appearance and details. The enlivening of the brackets with the figures which were such favorites in the first period is now but seldom in use, and it is only on the houses of Dannenbaum and Demmer that they are still to be seen; Figs. 34 and 35 are specimens from the former of these buildings.

The panel boarding was painted as in the buildings of the earlier period, and Fig. 21 shows the painting of the panels on Dannenbaum's house.

The third period extends from 1530 to about 1575 and may be recognised as to many of its ornamental parts as a transition period in which the Renaissance forms enter less frequently in combination with the Gothic motives formerly in use, but rather lean to Romanesque forms and combine with them in new and more delicate ornamentation. We meet with but few specimens of this period in Brunswick, but in the other towns we find a larger number of them. The projections of the stories in this period are frequently so much as 20 inches, and instead of panel boarding additional pieces of timber are

exclusively employed. The introduction of these last may be pointed out as an advance, for besides being a more compact inclosure of the intervals between the joists, they preserve a more harmonious connexion with the other parts of the building. In this period also the ornaments cover a great part of the surface of the wall, but always the wall-plates, the lower parts of the posts and the window sills and heads, so that it often happens that the panels between the wall-plates and the window sill are filled up with wood in order to cover it with ornaments. On the window sills especially circular ornaments are introduced, which are to be seen in every variety, from the most simple to the most richly finished, but which are sometimes replaced by more lively ornamental composition.

Fig. 36 shows a circular ornament of this kind such as is still frequently to be met with in Halberstadt and Hörter on buildings of the years 1550—1570. Fig. 38 shows a similar specimen from Brunswick, and Fig. 37 a beautifully executed circular ornament with framing borders. Fig. 43 is a more freely treated ornament which occurs on the parapet of a bay window in Hörter.

In this period also the chamfering of the edges of the wall-plates and panels comes into general use. According to Figs. 39 and 40 the chamfer consists either of a broad hollow with two rounds outside, or according to Fig. 41 of a large round deeply undercut on both sides and decorated with spiral ornaments alternately of flat fillets and beads. In very few cases does the chamfering of the edges take any other form, and Fig. 43 shows an example of the decoration of the plane surface of the timbers with a combination of flat hollows and rounds, in which the lateral ends of the mouldings are of especial interest.

In Brunswick and Halberstadt there are found in combination with the circular ornaments on the wall-plates, twisted basket-like decorations, some of which are represented in Figs. 36 and 44.

The joist ends of the projecting stories terminate in this period quite in the same style as in the timber frame works of the former period, and are but seldom finished off with the heads of men or animals. Sometimes, as in Fig. 46, finials are seen which belong to the Gothic period, while generally, as in Figs. 40 and 42 the joist heads end in similarly shaped designs, which however have a richer decoration by means of a twisted cord-ornament. It is only in Halberstadt that in a few timber houses the joist heads of this period terminate in human heads, as in Fig. 45.

The brackets under the joists have various forms, some of which, as in Figs. 40 and 42, remind us of Gothic refinement, while others, Figs. 47—49 show antique forms in manifold varieties.